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is wrapped in pieces of cloth. Several such god-dolls are found in Ostiak houses living peacefully with the ikons of the Madonna and saints. The cult consists in prayers, bowings of the head, the number of which must be seven or its multiples, and sacrifices. On special occasions the "great sacrifice," consisting of seven animals (horses, colts, oxen, sheep, and cocks), is offered. As friendly spirits are also revered, the shades of former heroes, and certain places where they are supposed to have lived, are sacred to them. The Ostiaks have also their sacred trees and animals. Among the former the lark holds about the same position as the linden tree among the old Germans; among the latter the bear, the king of the fauna of that region, ranks first. He is the favorite of Turim, sometimes even called Turim's son. Next to the bear, the swan, the hawk, and the raven, the "prophet bird" is endowed with supernatural character.

As regards the psychology of the Ostiaks and their views on the condition of the departed, it may be noted that they distinguish in the spiritual part of man the *tit*, the vital principle, and the *is*, the shade (something like the *ka* of the Egyptians). The *is* ascends after death to heaven, which is patterned after this world, only that there the forests are better stocked with wild game and the rivers more teeming with fish. There the shades lead the same life as on earth, by hunting and fishing, for which purpose the necessary implements are put into their graves. They also have all the sensations and needs of those living in this world, and sometimes descend to the earth when driven by hunger or thirst. On this account not only is food placed in the grave, but also at certain intervals banquets are spread for the visiting shades. In other respects the views of the Ostiaks on life after death are as vague and contradictory as are those of most primitive peoples.

I. M. CASANOWICZ.

Codex Nuttall. Facsimile of an Ancient Mexican Codex Belonging to Lord Zouche of Harynworth, England, with an Introduction by ZELIA NUTTALL. Peabody Museum of American Archæology and Ethnology, Harvard University, Cambridge, 1902.

When the Spanish conquerors landed in Mexico they found the natives in possession of books elaborately illustrated with colored pictures and conventional symbols, indicating a system of aboriginal paleography as complex as it was unintelligible to Europeans. To the minds of the conquerors, fired with zeal for a propaganda of the Christian faith, these books, containing as they do many idolatrous pictures, stood in much the same category as idols, and every effort was made to

destroy them. They were publicly burnt in the squares of the pueblos, in which bonfires, kindled by prejudice, perished many records of priceless value. If we can trust the statements of Torquemada, five Mexican cities brought thousands of these valuable documents to the governor, who destroyed every leaf of them.

In this wholesale destruction of a nation's literature and art a few manuscripts escaped the flames, and were carried to Europe where they remained hidden from science until an awakening interest in Americana rescued them from obscurity and brought them to the attention of scholars. The few books which survived have been published by learned societies or by generous individuals, and are now available for study. But many of these publications are in limited editions or costly form beyond the means of most students. Up to the year 1892 no absolute facsimile was attempted. Since that time, however, quite a number have been republished in exact facsimile and have been more widely distributed.

The existing number of originals of these Mexican manuscripts is small, including four called Mayan and nine or more called Nahuatl. To increase this number is an addition to our knowledge of greatest importance. Mrs Nuttall, whose brilliant researches in Mexican antiquities are widely known, has in the last year made an addition to the existing Nahuatl codices, and has brought to the attention of scholars one of the most important and best preserved of all these specimens of aboriginal art. It is a fitting recognition of merit that this manuscript should bear her name.

The history of the rescue of all the Mexican codices is in itself interesting, but that of none more so than the codex of which Mrs Nuttall tells in a charming way in the opening pages of a brochure which accompanies the facsimile of the long-lost manuscript.

The existence of the document was first called to her attention by Professor Villari, who had seen it thirty years before in the hands of a friar of San Marco, Florence. This friar had "brought it to a salon, frequented by Florentine litterati and scholars, in order to obtain an opinion about it." Subsequently Professor Villari had frequently seen it in the Library of San Marco, and had begged the custodian to preserve it with care and guard it as a precious document. But in the course of time, when monastic orders were suppressed in Italy, the manuscript disappeared from its customary place. But Professor Villari furnished Mrs Nuttall with "an all important clue," by the aid of which she learned that the lost manuscript had been presented to the Honorable Robert Curzon, fourteenth Baron Zouche, and that at his death it had passed into the possession of his son, the fifteenth baron of the

same name, in whose library it then was, having been lost to view for a third of a century. Through the kind mediatorship of the Director of the British Museum, Sir Edward Maunde Thompson, K.C.B., the codex was loaned by the owner to Mrs Nuttall for her inspection in the summer of 1898. Recognizing its great value, she had the opportunity of sharing her enthusiasm for it with Mr Charles P. Bowditch, of Boston, to whom she showed the codex in the Bodleian Library.

With characteristic generosity Mr Bowditch offered to furnish the means for its publication in facsimile, and the result is the beautiful reproduction of this lost and almost forgotten document.

In an "Introduction," a fine specimen of typography from the University Press, Mrs Nuttall describes the codex, gives the history of how it was brought to light, its relation to the Vienna and other codices, its "language," and general directions for reading it. In the same brochure there is also an all too brief discussion of the year and day signs, and a review of its contents. The pages of this introduction which will attract most attention and possibly call forth critical discussion are those which treat of the histories of certain so-called heroes or personages, as Eight-Deer, Lord Eight Ehecatl, and Lady Three-Flint. As we follow the history of the first mentioned, as interpreted by Mrs Nuttall, we discover, as she has pointed out, that the "codex does not contain what might be termed a consecutive written text, but merely consists of pictorial representations of events, accompanied by such hieroglyphic names which were necessary in order to preserve them exactly and fix them in the memories of the native bard, who would constantly derive inspiration from the printed page."

Mrs Nuttall regards her codex as the handiwork of the same artist who painted that preserved in the Imperial Library at Vienna, and by a chain of documentary evidence she shows that these two were probably the two native books given to Cortés by the messengers of Montezuma, and mentioned by the former as sent from Vera Cruz to Charles V in 1519.

This codex offers abundant material for the study of Indian symbolism, for scattered through its pages are figures wearing the symbolic paraphernalia of gods, animals of mythic character; pictures of altars, temples, and implements of war and peace, and conventionalized geometric designs. It affords important material bearing on the social position, dress, and facial decoration of women in ancient Mexico. There are pictures of chieftainesses engaged in warfare or council on an equality with chiefs, and, considered in connection with documentary record of like teaching, it affords great possibilities as an aid to a study of an obscure aspect of aboriginal sociology. Mrs Nuttall has in

preparation a monograph in which she will "present a study of women in ancient Mexico, with special reference to the present codex."

As the reviewer is a tyro in the study of Mexican pictography his judgment of the value of the interpretations given in the introduction to the codex has little weight, but he feels competent to give expression to the great importance of the discovery of this codex. In searching it out and bringing it to the attention of students Mrs Nuttall has made a most important contribution to science. To those who, by their generosity, enabled the Peabody Museum to publish the codex, students of American pictography owe a great debt of gratitude.

J. WALTER FEWKES.

Horn and Bone Implements of the New York Indians. By WILLIAM M. BEAUCHAMP. (Bulletin of the New York State Museum, No. 50.) Albany: University of the State of New York, 1902. 100 pp., ills., 8°.

This is a valuable contribution to the archeology of New York and of general interest to all students of American archeology. The specimens illustrated cover a wide field, and will furnish material for comparison with similar objects found elsewhere.

The figures on the forty-three plates, three hundred and sixty-one in all, are unfortunately badly printed; they are consequently flat and give little assistance to the general reader who aims at an understanding of the objects illustrated; and although the outlines are fairly well drawn, there is much room for improvement, and more careful reference to the size of the objects illustrated would have added to the value of the bulletin.

In the text, consisting of one hundred pages, the descriptions of the figures are good, and the comments as to their uses are always interesting, owing to the author's thorough familiarity with the subject. To follow, however, the text references to figures with the plates is difficult, owing to the fact that the figures referred to on a single page are often scattered through several plates. This is especially the case with "Awls and Knives." It would have been better, if possible, to have kept figures of similar types together, as has been done with those of the fish-hooks and combs.

An excellent feature of the bulletin is the "explanation of plates," in which, on the same line, is given the number of the object, its intended use, and the text page on which reference is made to it, so that any given specimen may be taken on a plate, and by its page reference the author's views are readily learned.